NEW, REVISED EDITION!

CAVALCADE of AMERICAN COMICS

A HISTORY OF COMIC STRIPS FROM 1896

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NEWSPAPER COMICS DIAMOND JUBILEE

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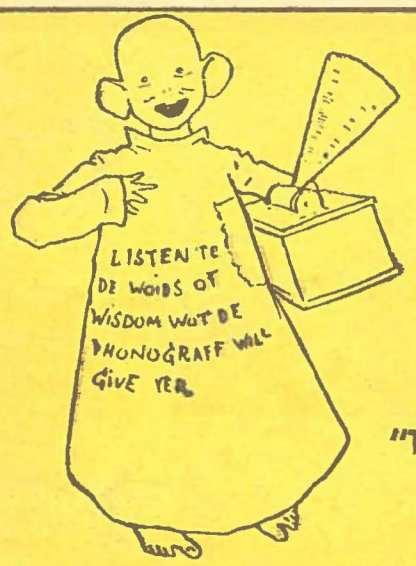
A HISTORY OF COMIC



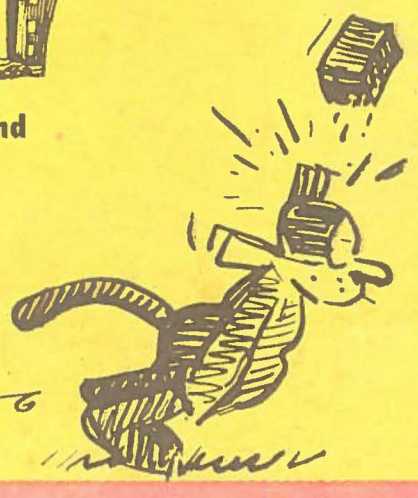
"The Yellow Kid"

R F Outcault

"Buster Brown"

"Happy Hooligan"

"Alphonse and Gaston"



"Krazy Kat"

HERRIMAN

"I get fun out of the comics. Indeed, they're so real to me that I actually find myself dreaming about them and becoming part of their tapestry. I have always, since THE YELLOW KID in my childhood and KRAZY KAT at college, been an addict and a great believer in the comic strips — both comics and non-comics — as being of tremendous importance as a social force. This cannot be underestimated — the comics reach people who are in other ways inaccessible, and it's extraordinary how quick the comic artists are to seize on social wrongs and weaknesses and expose them in a way that really gets home to the people who need to be got home to! Marvelous, and done with such unerring skill. As for me, I read a great many. I take three papers a day to get my bellyful."

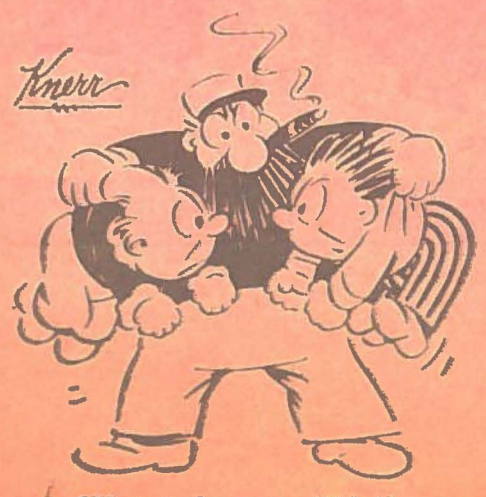
Conrad Aiken
Pulitzer Prize Poet and Novelist
October, 1969

CHILDREN ARE HEROES OF FIRST COMICS

FROM SCRATCHES on cave walls to pop art, man has used drawings to convey his ideas. It was not until the turn of the century, however, that the artist reached the most extensive of all audiences, the comic strip reader.

Drawings and cartoons were frequent in American newspapers even before the Civil War, but newspaper comics as we know them today trace their start to 1896, when an experiment in using yellow color on a press turned an otherwise unimportant figure into a comic favorite. In those days, artist Richard Outcault was burlesquing current events in a series of drawings he called DOWN IN HOGAN'S ALLEY. One of the regular characters wore a long white nightshirt. This area, it was decided, would make a good spot to test the use of yellow color. Thus, THE YELLOW KID was born, and named. The public took an immediate fancy to him, and the cartoon was in the paper to stay.

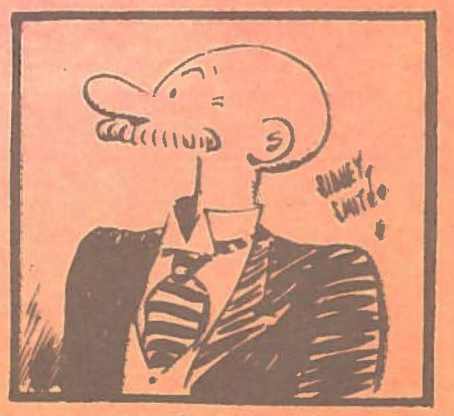
On that attention-getting nightshirt, Outcault broke another tradition. Until then, comic pictures were merely still-lifes with perhaps a caption or two-line joke printed underneath. Outcault brought words into the picture for the first time by writing messages on the nightshirt.



"Katzenjammer Kids"

"Ella Cinders"

"Tillie the Toiler"



"Andy Gump"

COMICS

STRIPS FROM 1896

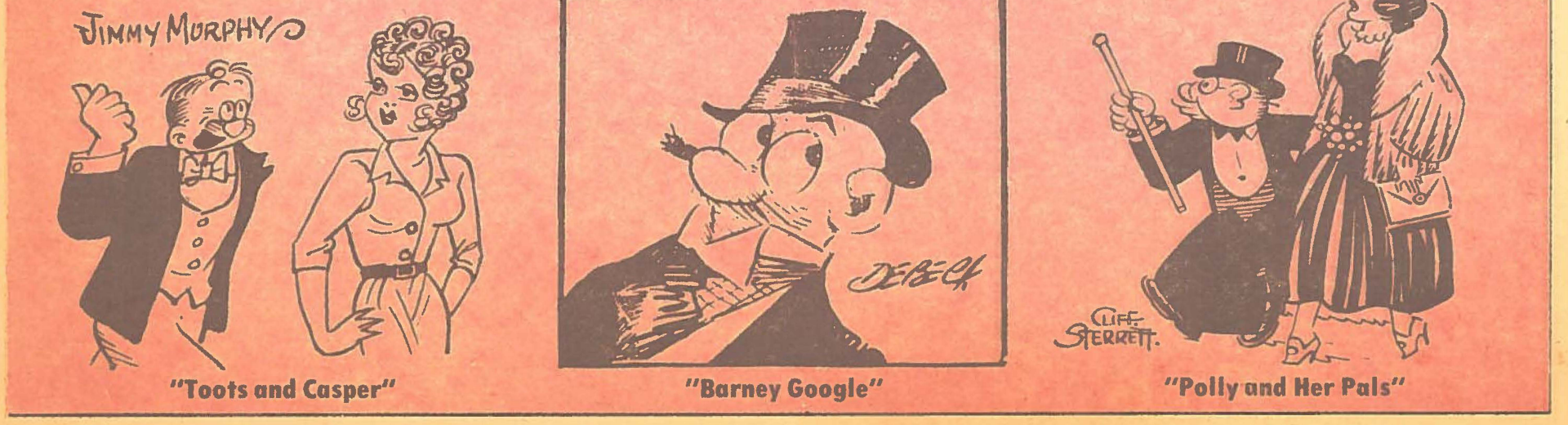
THE YELLOW KID rode a crest of popularity for a year or two, but people gradually began to react against the little boy sitting on a curbstone with a hangover and other disturbing slum customs. By then, however, Outcault had created BUSTER BROWN, the first comic strip character to have his clothes and haircut copied by thousands. Buster was much more respectable than THE YELLOW KID, although he regularly ended up with a well-whacked rear because of his never-ending pranks.

COMING along a couple of years after the proven success of BUSTER BROWN, THE KATZENJAMMER KIDS were an overnight hit. Actually, they were not entirely original creations. When William Randolph Hearst was a young man, he brought back from Germany a collection of the Wilhelm Busch illustrations for the story of *Max und Moritz*. When comics proved to be great circulation-builders, it was suggested that Rudolph Dirks, a young staff artist, work up a strip based on these characters. The results were Hans and Fritz, a pair of devils who could get into more trouble in the course of a week's sequences than most children in a lifetime.

At first the strips were without dialogue. Gradually, however, Dirks added balloons of make-believe German dialect. Soon, at the insistence of pleased readers, conversation became standard—a first in cartooning. Dirks, like Outcault, used the same cast of characters in all his strips and was the first to arrange his work consistently in panel sequences.

THE FAMILY ENTERS COMICS

THE COMICS began to capture the attention of adult readers, which inevitably changed the character of the strips. Family situation comedy became popular in the halcyon days before World War I. George McManus' BRINGING UP FATHER was the first and reflected the country's interest in the great wave of immigrants who had become suddenly and embarrassingly prosperous, the wives anxious to climb the social ladder and the menfolk clinging to their old ways. Jiggs' corned beef and cabbage became a national symbol



of the uncomfortable male's revolt. The strip was so basically appealing that eventually it was syndicated internationally, with corned beef replaced by tortillas in Mexico and by choucroute garnie in France.

Other ethnic humor strips included Harry Hershfield's Jewish ABIE THE AGENT and Frederick Burr Opper's French ALPHONSE AND GASTON. Lank Leonard's popular policeman, MICKEY FINN, and his uncle Phil have survived the swing away from ethnic humor and reflect their Irish-American background without offense to their real-life counterparts.

It was Captain Joseph Medill Patterson, the founder of The New York News, who conceived the idea for THE GUMPS, physically perhaps one of America's least attractive families, with Andy's chinlessness and Min's plainness. He assigned the strip to Sidney Smith, who had been doing OLD DOC YAK. The personalities of the Gumps struck a sympathetic chord in the American public, with husbands who were poor but proud and with wives who felt fiercely protective toward their families. It won Smith the first million-dollar contract ever awarded a cartoonist—$1,000,000 over ten years.

Another favorite of that period was THE BUNGLE FAMILY by Harry Tuthill. Its hero, George, engaged in constant battle with the female members of his family—largely due to bungling attempts to please everyone. Again, this hit a nerve, and the strip enjoyed public favor for twenty years.

THE FALL GUY APPEARS

A STOCK CHARACTER in daily life is the fall guy. He came into his own early in comic history. MUTT AND JEFF is the classic example. Bud Fisher, the creator, was first a sports cartoonist who later switched to the humor strip. Originally, Mutt was a horseplayer, always looking for the quick kill, always broke and trying to get up the money for a parlay. Then he met the bumbling Jeff, whose troubles were caused mostly by females. Their combined difficulties have produced seven laughs a week since 1907. Al Smith, who had been working on the strip since 1932, took over MUTT AND JEFF when Fisher died in 1954 and has been carrying it on ever since.

Frederick Opper was another great champion of the underdog. His HAPPY HOOLIGAN was the eternal scapegoat. Happy didn't deliberately get into trouble; trouble followed him. He was chased and beaten and thrown into jail—all by mistake. Every man could read the record of his own defeats in Happy's woebegone face.

Opper was prolific and soon started AND HER NAME WAS MAUD, the chronicle of a mule who endured the burdens and demands made upon her by civilization, but always triumphed in the end when man was stupid enough to turn his back.

SUBJECT MATTER BECOMES DIVERSIFIED

NEW FORMS, new ways of expressing universal longings began quite early in newspaper comics. KRAZY KAT, the first strip to be acknowledged as art by the intellectuals, was destined to be the forerunner of a school of comic strips whose aim was social criticism or comment. For almost thirty-five years Ignatz Mouse heaved a brick at Krazy Kat to the delight of George Herriman's followers. He drew infinite variations on the central theme involving Offissa Pupp, the moralist; Ignatz, the outlaw; and Krazy Kat, who represented the principle of pure love..

LITTLE NEMO was another offbeat pace-setter. Winsor McCay portrayed the dream world of children, conceived in poetic form. It was a world of wild adventures that he set down in magazine illustration style. No attempt

was made at satire or comedy. It was action in its simplest form set against backgrounds of opulent splendor.

HAIRBREADTH HARRY, the first of the super-hero comics, carried the adventure theme a bit further, and this strip, created by Charles W. Kahles, introduced the element of suspense to hold readers from day to day. Kahles also created the first continued comic feature about a policeman, CLARENCE THE COP, and some dozen other humor and adventure strips over a ten-year period in the early 1900's.

GIRLS COME ON THE SCENE

NEVER FAR BEHIND the times, the girls entered the comics—to stay—shortly before World War I. Back in 1912, Cliff Sterrett started his POLLY AND HER PALS. Polly represented the new generation of women—emancipated, often criticized, but holding their own against the older generation and its stifling ideas. Sterrett used the strip not only to celebrate the new woman, but to lampoon the fads of the time, to prick the bubbles of pretension. He is often credited with aiding substantially in fighting the censorship which made so many cartoons an unrealistic picture of the current state of affairs. Polly prepared the way for the next generation of independent-minded girls whose toils, troubles and romances found popular expression in the comics.

TOOTS AND CASPER was a family strip in which Jimmy Murphy introduced the idea of the attractive wife and the well-meaning but bumbling husband whose greatest claim to attention was the inexplicable love that a beautiful woman gave him. Fiction or not, Casper was the current stereotype of the ordinary husband—bringing home the bacon, getting into trouble because of his wife, keeping his nose to the grindstone.

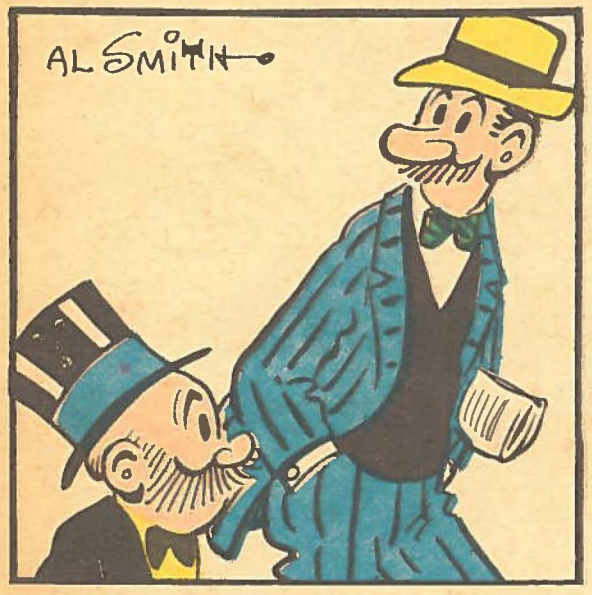
THE TRANSITION YEARS

IT WAS Rube Goldberg who first took the literal and twisted it into hilarity. While other people were shouting "get a horse" at the frequently stalled cars early in the century, Goldberg created one of his fantastic inventions involving a spare horse on top of a car, which was one way of reducing the common sayings of the day to the ludicrous. Like many other cartoonists, Goldberg had started in the sports columns. He edged into the funnies with BOOB McNUTT, a cartoon that soon had newspapers anxiously bidding for it. Goldberg's financial reward matched that of the top cartoonist of the hour, Bud Fisher. Cartooning had not only arrived as a country-wide means of expression through syndication in hundreds of newspapers, it also offered a glittering jackpot to artists.

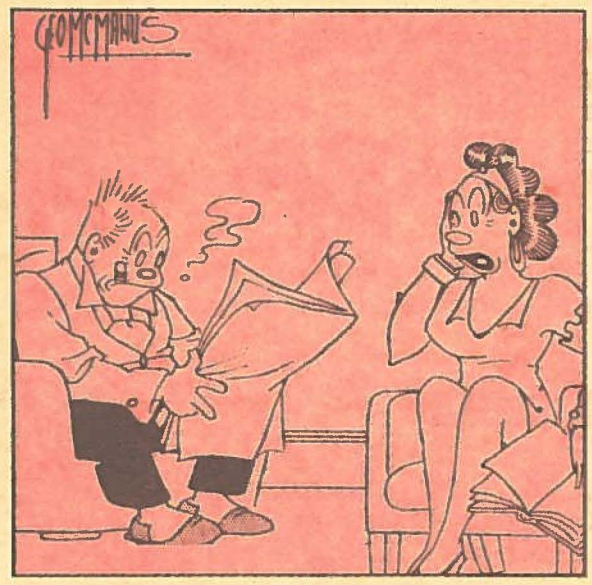
The new-fangled automobile was the inspiration for GASOLINE ALLEY, an altogether different type of comic strip. Frank King originally did illustrations for features and front-page cartoons. He was immersed in the news, in on the latest fads. A small square he called "The Rectangle" was his way of commenting on current events and the idiosyncrasies of mankind. What caught the public fancy was an occasional panel devoted to the trials and tribulations of the new automobile owner. GASOLINE ALLEY might have withered away, but King peopled his feature with new characters of the type who might be living next door and sharing the everyday life of the reader. Skeezix entered the comics scene when he was left as a foundling on Walt Wallet's doorstep. He grew up on the funny pages—through school, army, marriage and fatherhood. Other members of this cartoon family grew older, too, adapting to the changing patterns of American life. Since King's death, the strip has been continued by his long-time associates, Richard Moores and William Perry.

Harold Gray's LITTLE ORPHAN ANNIE was another

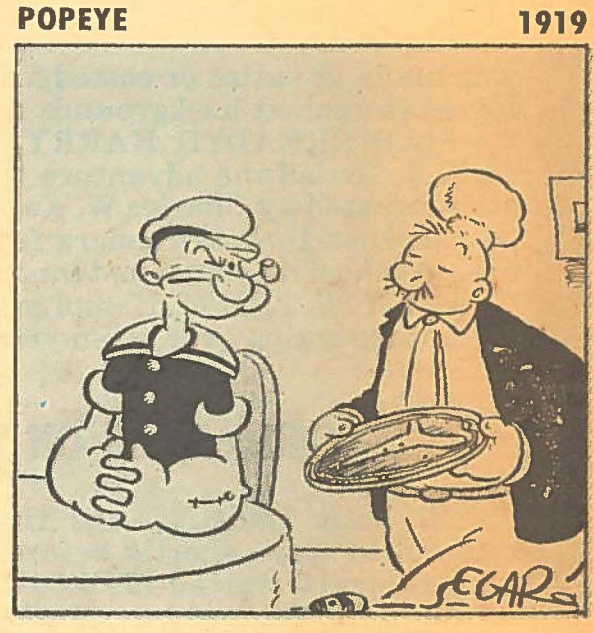
MUTT AND JEFF 1907



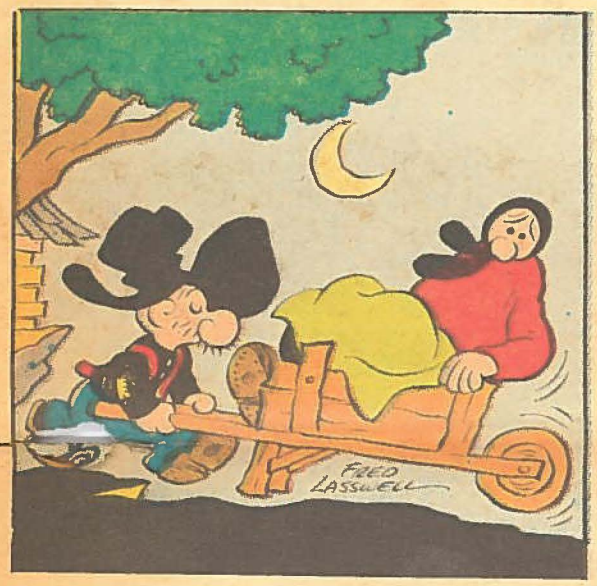
BRINGING UP FATHER 1912



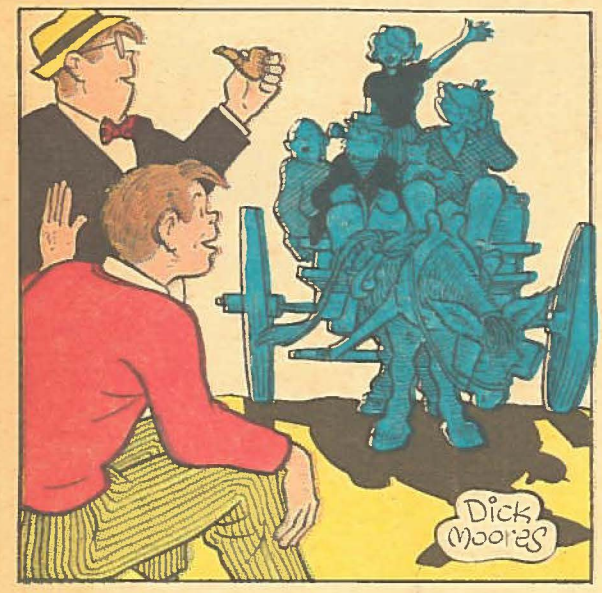
POPEYE 1919



BARNEY GOOGLE & SNUFFY SMITH 1919



GASOLINE ALLEY 1919



early comer which has lasted through the years. Annie goes her way through gang wars and murder plots, but always emerges victorious. She embodies Gray's philosophy that virtue and nobility of spirit always triumph. When Gray died, Tex Blaisdell took over the drawing of the strip, preserving the red dress and blank-eyed stare of the original Annie for yet another generation of loyal fans.

CHARACTERS RUN THE SOCIAL GAMUT

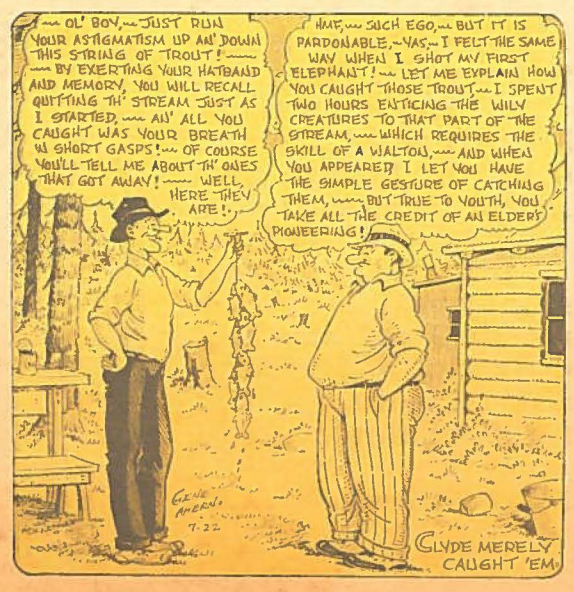
THE PARVENU THEME of BRINGING UP FATHER was revived—but with a difference—when Frank Willard started MOON MULLINS in 1923. His family of social pretenders is still pursuing the goal of riches and fame no matter what humiliating setbacks they encounter, Ferd Johnson, who now draws the strip, has kept intact the nicely balanced blend of satire and slapstick.

At the other end of the social scale was Billy DeBeck's BARNEY GOOGLE, a bungler who couldn't pay his rent or keep a job. Thousands of Americans had similar troubles and took Barney to their hearts. DeBeck was one of the first cartoonists to contribute popular phrases to the American language: "the heebie-jeebies," "sweet mama," "taitched in the haid" and "yard bird" being among the most famous. The strip is now done by Fred Lasswell and is dominated by the hill-billy character, SNUFFY SMITH, his wife, son, nephew, dog, assorted and ill-assorted neighbors and his still.

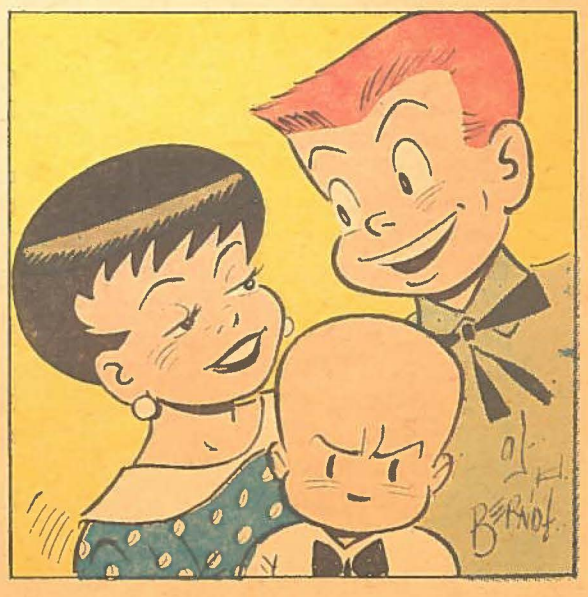
COMICS READERS are loyal and many of the early strips continue to delight their fans—and their fans' children and grandchildren. Ham Fisher's JOE PALOOKA, now ably drawn by Tony DiPreta, is a prize fighter who never loses his belief in the traditional virtues and the simple life. As he has grown older, he has become more of a family man than a boxer, but he still fights for those same simple virtues. Another equally famous fighting man of the funnies

WINNIE WINKLE 1920

OUR BOARDING HOUSE 1921


— OL' BOY, — JUST RUN YOUR ASTIGMATISM UP AN' DOWN THIS STRING OF TROUT! — — BY EXERTING YOUR HATBAND AND MEMORY, YOU WILL RECALL QUITTING TH' STREAM JUST AS I STARTED, — AN' ALL YOU CAUGHT WAS YOUR BREATH IN SHORT GASPS! — OF COURSE YOU'LL TELL ME ABOUT TH' ONES THAT GOT AWAY! — WELL HERE THEY ARE!
— HMF, — SUCH EGO, — BUT IT IS PARDONABLE, — YAS, — I FELT THE SAME WAY WHEN I SHOT MY FIRST ELEPHANT! — LET ME EXPLAIN HOW YOU CAUGHT THOSE TROUT. — I SPENT TWO HOURS ENTICING THE WILY CREATURES TO THAT PART OF THE STREAM, — WHICH REQUIRES THE SKILL OF A WALTON, — AND WHEN YOU APPEARED I LET YOU HAVE THE SIMPLE GESTURE OF CATCHING THEM, — BUT TRUE TO YOUTH, YOU TAKE ALL THE CREDIT OF AN ELDERLY PIONEERING!
GENE AHERN 7-22
GLYDE MERELY CAUGHT 'EM

SMITTY 1922



OUT OUR WAY 1922

SAY COOKY, IF YU'D PUNCH A HOLE IN TH' SHELL O' THESE A UH-BISCUITS - WE COULD DRINK 'EM EASIER. OR IS THESE CREAM PUFFS?
I'M AGOIN' T' BUST MY UPPER PLATE WIT. IM MUNCHIN' AWAY ON A MOUTHFUL O' PEBBLES AN' ALL OF A SUDDIN I COME ONTO A BEAN-AN' OOH!
EXCUSE ME BOYS. FER BEIN' SO FUSSY - BUT I LIKE MY MEAT COOKED A LITTLE.
DOUGH BALLS WITH A SHELL ON, RARE AN WHISHERED PORK, PUTATERS WITH TH' HIDES ON, BEANS TH'T BEND A FORK.
"THEY SAY THER'S ART IN COOKIN' EVERY MEAL THER SHILL INCREASES, BUT ALL TH' ART WE EVER GIT IS UN FINISHED MASTERPIECES.
J.WILLIAMS

MOON MULLINS 1923

LITTLE ORPHAN ANNIE 1924

made his appearance in the endearing image of POPEYE. Elzie Segar created an unbeatable sailor who drew strength from both righteousness and spinach. Popeye and his sidekicks, taken over by Bud Sagendorf on Segar's death, have become stock figures in American folklore.

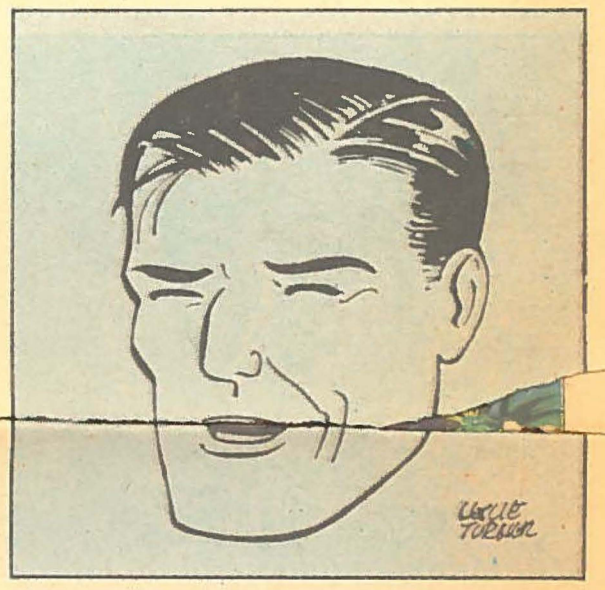
In a class by itself, OUT OUR WAY, created by J. R. Williams and currently drawn by Negley Cochran and Paul Gringle, is the story of every family. The Willett family is completely ordinary; they have no pretensions, no adventures, but the Willetts are the next-door neighbors and the humor they generate is contagious. And who can forget Gene Ahern's Major Hoople in OUR BOARDING HOUSE? Today, Bill Freyse gets the Major into just as much trouble as ever with his wife Martha and his wise-cracking boarders.

THE COMICS ARE HERE TO STAY

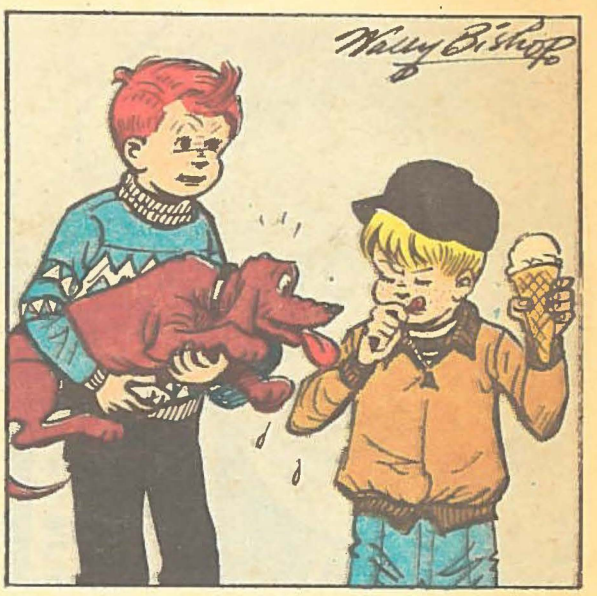
BY THE 1930'S the comics were a favorite item on America's entertainment list. People took particular delight in discussing their favorite characters whose adventures they followed before turning to the grim news on the front page —even as they do today. But the comics have never rested on past performance. A different trend found eloquent cartoon spokesmen. The realistic adventure strip came into its own. The forerunner was DICK TRACY. Chester Gould had long been concerned with the laxity of the forces of law and order when confronted by an outbreak of hoodlumism and gang warfare. It wasn't easy to get the strip started because of the taboos against violence and bloodshed. Gould persisted, however, and made the idea acceptable by keeping Tracy always within the confines of the law, never using unacceptable police tactics.

What kind of characters did the American public like? What was the frontier in those days for adventurous deeds? Milton Caniff answered those questions by creating TERRY AND THE PIRATES, setting the scene in China – complete

CAPTAIN EASY 1924



MUGGS & SKEETER 1927



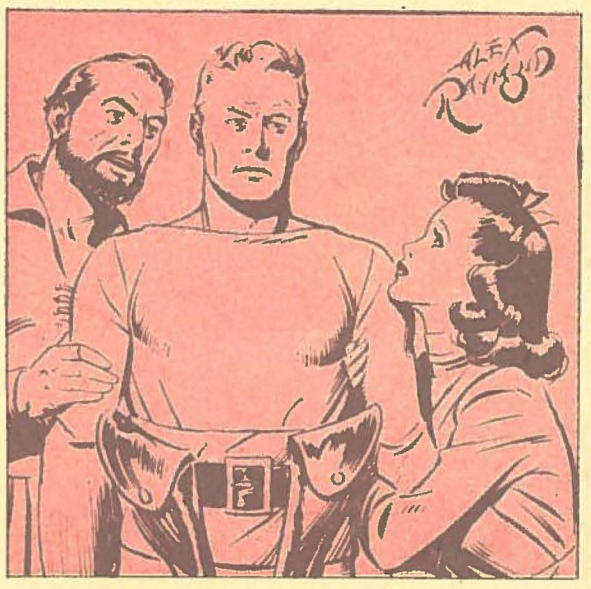
JOE PALOOKA 1930

BLONDIE 1930

DICK TRACY 1931

ALLEY OOP 1934

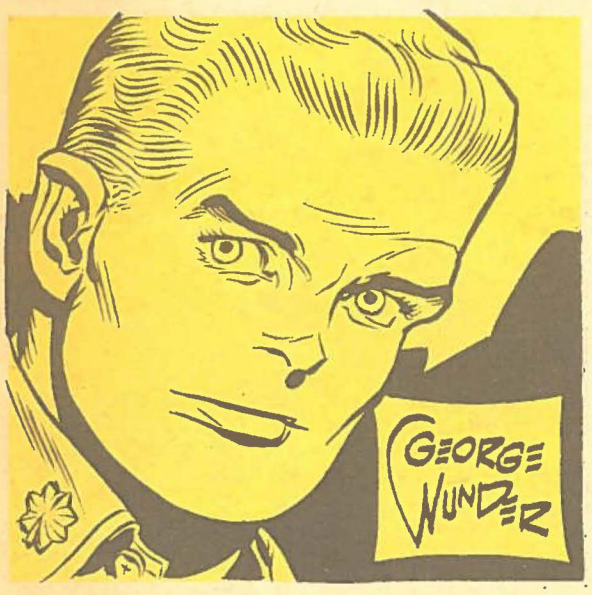
FLASH GORDON 1934



THEY'LL DO IT EVERY TIME 1934

MARY WORTH 1934

TERRY 1934



with dashing heroes and a beautiful villainess, the Dragon Lady. Gradually the strip was peopled with other beautiful women – Rouge, Raven Sherman, the party girl Burma – but the Dragon Lady was a unique contribution to adventure strip characters. George Wunder, who took over the strip when Caniff left it to create STEVE CANYON, has kept it up to date with new villainesses, new heroines and new wars.

HEROES TO THE RESCUE

ADVENTURE FANS soon could count on comics heroes able to subdue villains in any environment, whether it was on earth, in space or in fantasy. To the rescue came FLASH GORDON, TARZAN, JUNGLE JIM, BUCK ROGERS, SUPERMAN and others. Alfred Andriola, whose first strip had been an adaptation of the Oriental detective, CHARLIE CHAN, now decided to create a character of his own, KERRY DRAKE. For almost thirty years Andriola has focused on the human issue, showing how crime affects the people involved. With Kerry on the police force and his brother Lefty operating as a private eye, he combines exposes of rackets and police detection techniques.

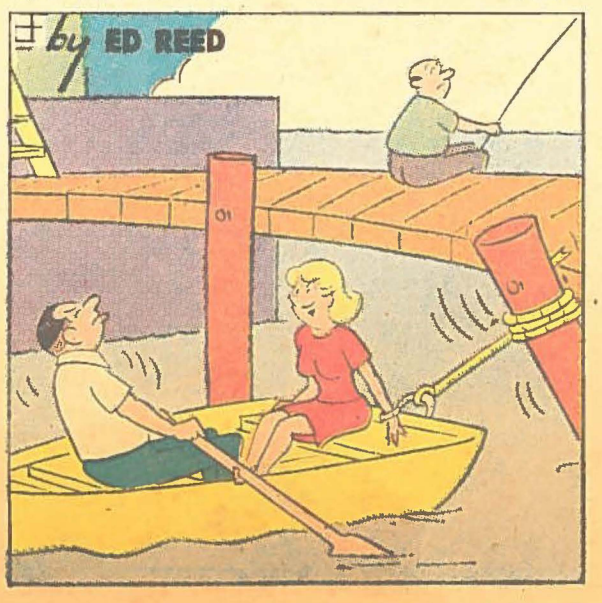
The same year that KERRY DRAKE appeared saw the advent of the intrepid Navy hero, BUZ SAWYER. Roy Crane's hero is still fighting for his country, but now he is in civilian clothes. John Prentice's gentleman detective, RIP KIRBY, with the assistance of his butler, Desmond, rescues fair damsels in distress in the mannered detective novel tradition.

After the war, Milton Caniff, as mentioned before, created another character to fit the times – STEVE CANYON. This strip is, in effect, an illustrated novel about a flier who is the personification of the brave serviceman outwitting and outfighting the enemy.

STEVE ROPER was the first example of a strip whose

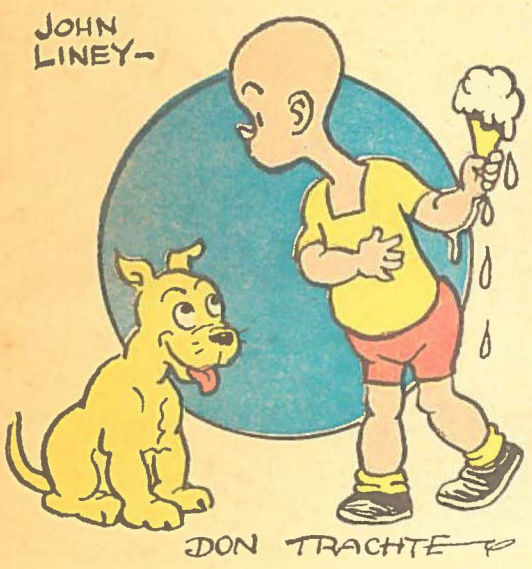
MANDRAKE THE MAGICIAN 1934

OFF THE RECORD 1934

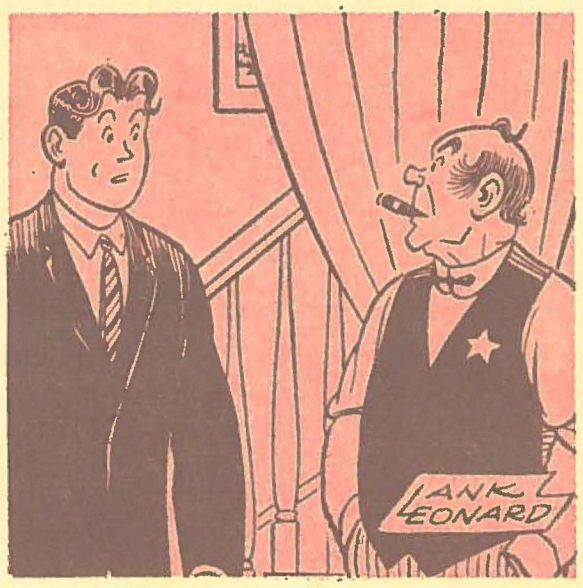


LI'L ABNER 1934

HENRY 1934



MICKEY FINN 1936



STEVE ROPER & MIKE NOMAD 1936

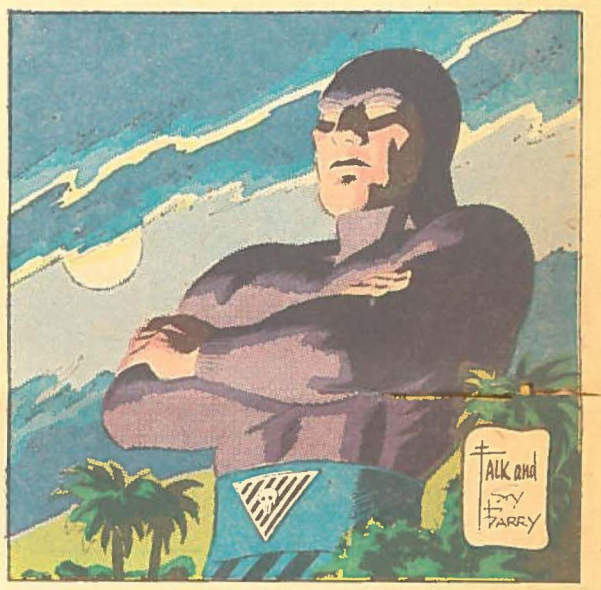
basic content was decided through public opinion. Steve started as a minor character in a strip called CHIEF WAHOO, originated by the artist-writer team of Elmer Woggon and Allen Saunders. People soon expressed a preference for the credible adventures of Steve Roper over the somewhat fantastic deeds of Chief Wahoo. The strip has undergone a further change in the style of drawing, which is now realistic rather than comic, and is done by William Overgard.

THE ADVENT OF THE SOAP OPERA

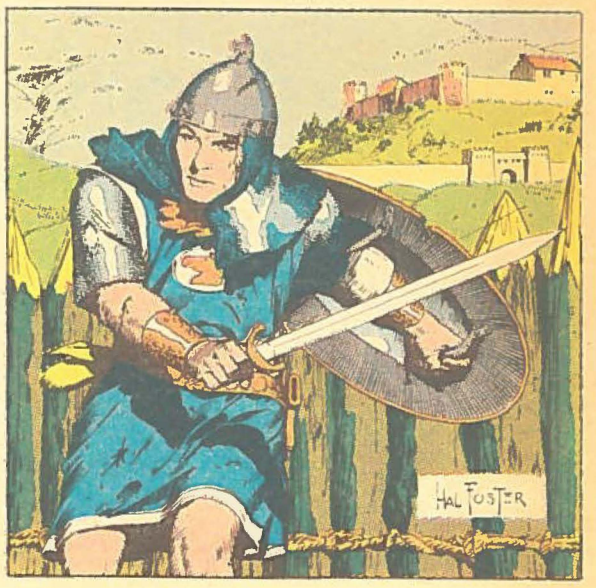
ANOTHER TRANSFORMATION was accomplished by Saunders, with artist Ken Ernst – that of APPLE MARY (a soap opera strip, created by Martha Orr, based on the trials of the depression years) into the perennially popular MARY WORTH. Mary moved out of the low-class neighborhoods, grew slimmer, younger and more sophisticated. She is no longer simply the good fairy, but an intelligent, perceptive woman who advises the other characters on everything from infidelity to alcoholism.

She was the beginning of a long line of experts who could impart information while entertaining readers. Mary also set the stage for collaboration between writer and artist as a method of enhancing the success of a strip. JUDGE PARKER, APARTMENT 3-G and REX MORGAN, M.D., are outstanding examples. All are written by psychiatrist Dr. Nicholas Dallis, but drawn by different artists: JUDGE PARKER by Harold LeDoux, APARTMENT 3-G by Alex Kotzky and REX MORGAN by Marvin Bradley and Frank Edgington. Again, the emphasis is on real-life situations rather than suspenseful adventure, with few holds barred when it comes to subject matter. They comment on municipal corruption, euthanasia, the legal definition of sanity, drugs, campus unrest and other heretofore forbidden subjects.

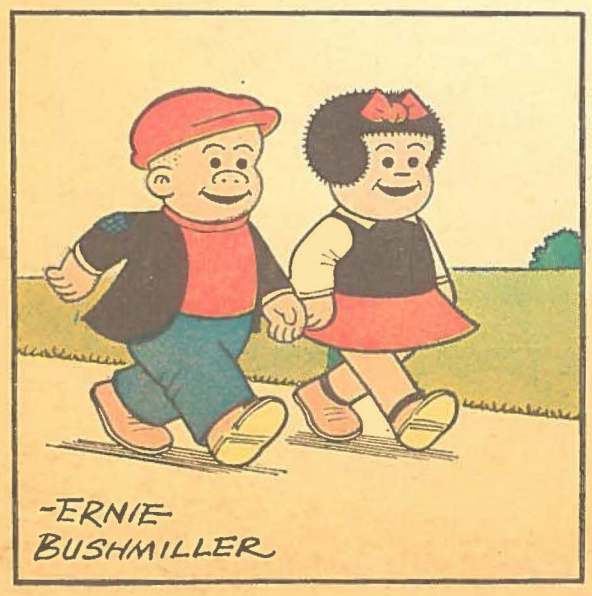
THE PHANTOM 1936



PRINCE VALIANT 1937



NANCY 1938

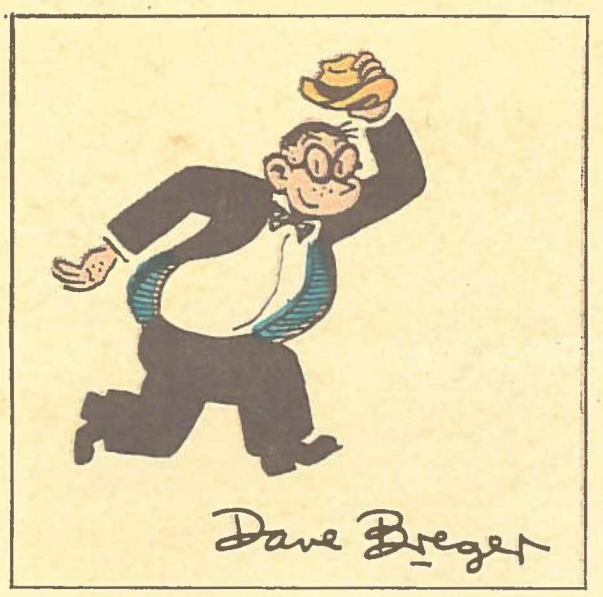


THE LONE RANGER 1938

BRENDA STARR 1940

STRICTLY BUSINESS 1941

MR. BREGER 1942



KERRY DRAKE 1943

BUZ SAWYER 1943

AUTHENTIC INFORMATION is important in many of the modern strips. Heroes and heroines are apt to be nurses, reporters, doctors and so forth, and their creators take great pains to be sure that the material they use is authoritative and trustworthy. Hal Foster's PRINCE VALIANT is famed for its correct details of medieval history. ALLEY OOP was born because V. T. Hamlin once met a geologist who was a student of pre-historic life. Hamlin was so fascinated by the subject that he started reading everything he could find on geology and paleontology.

A NEW LOOK AT OLD THEMES

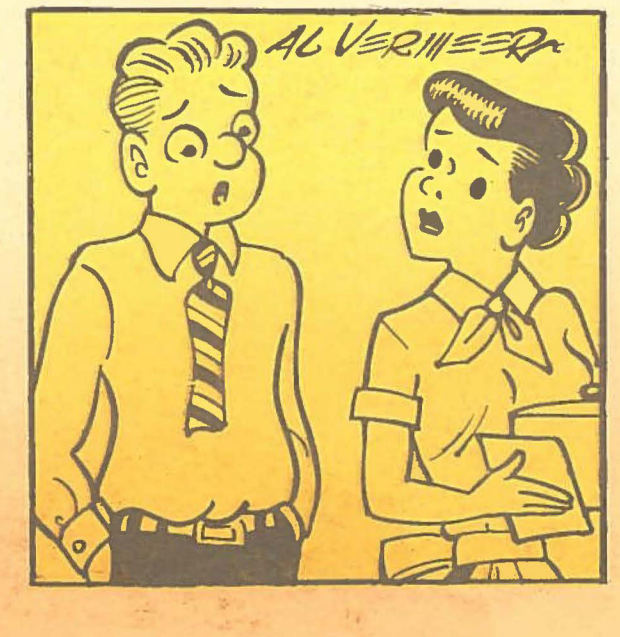
AT THE SAME TIME, many of the old favorite themes were getting a new look. The saga of the married couple reaches its epitome in BLONDIE. Chic Young first conceived of Blondie as the "new woman" back in 1930. It was not until she and Dagwood married and began coping with the everyday problems of life that the strip really caught on. Less sentimental than most, HI AND LOIS, a collaboration between Mort Walker and Dik Browne, is a portrayal of a couple who get along, rather than the familiar bickering twosome. Buford Tune's DOTTY, Bil Keane's FAMILY CIRCUS, Al. Vermeer's PRISCILLA'S POP and even Bob Weber's MOOSE which is drawn in the so-called "big-foot" style, are all in the happy family mold, with the husband and wife in each case showing an unembarrassed fondness for each other.

FROM THE BEGINNING, children have been important to comics – not only as readers, but as subjects of strips – from SKIPPY, Percy Crosby's unforgettable tilter at the windmill of the adult world, to Charles Schulz's phenomenal PEANUTS. Charlie Brown, Linus, Lucy, Patty, et al, are not small-sized adults, but children, with all the directness of those unburdened by the cliches of society. PEANUTS is

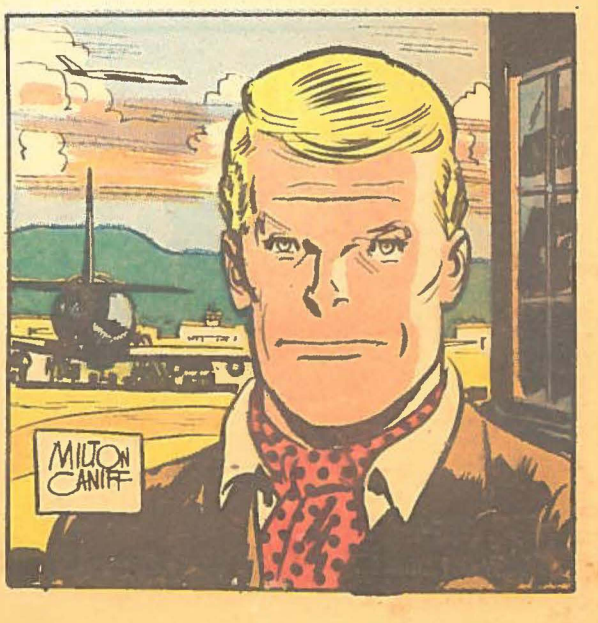
DOTTY 1943

RIP KIRBY 1946

PRISCILLA'S POP 1946

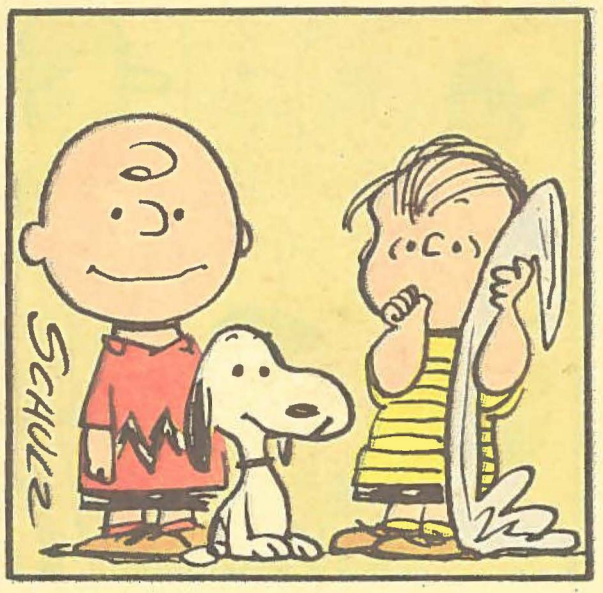


STEVE CANYON 1947

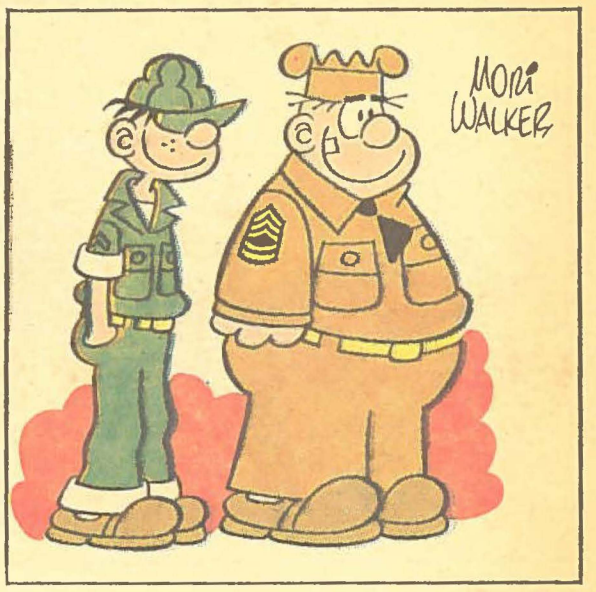


REX MORGAN, M. D. 1948

PEANUTS 1950



BEETLE BAILEY 1950



fun, pure but not simple. Perhaps that is why intellectuals, seeking clarity of expression in a complicated world, have taken it so to their hearts.

TIGER, by Bud Blake, is a gentle, unsophisticated window on the world of children, its unbarbed humor aiming at the fond chuckle rather than the belly laugh. WINTHROP, originally a child bit-player in the MORTY MEEKLE strip created by Dick Cavalli, proved to be more popular than the grown-up Morty, with the result that the focus of the feature shifted to Winthrop and the strip was renamed for him.

Walter Berndt's SMITTY, created in 1922, is one of the handful of comics in which the characters have aged – not much, to be sure, but Smitty, the office boy, has grown up and married the boss's secretary.

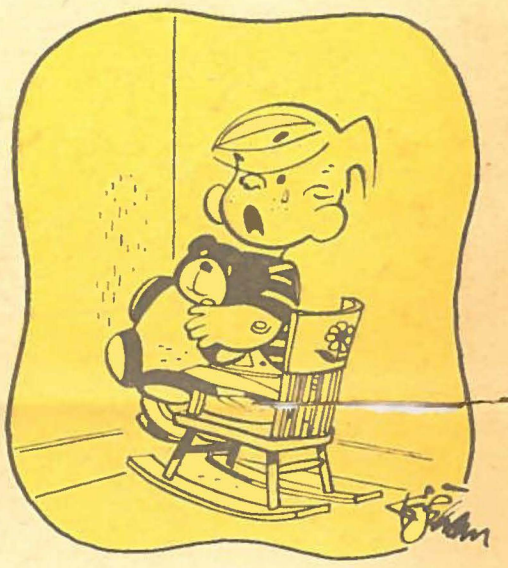
Another perennial favorite is the late Carl Anderson's HENRY, now drawn by John Liney and Don Trachte, which goes back to earlier techniques in which the gag is everything and there is no dialogue. DENNIS THE MENACE has become a national institution; Hank Ketcham has captured the fun and trouble-making of the earlier Katzenjammers without any of the crudities. Also in the tradition of the "regular kid" are the old favorite MUGGS & SKEETER by Wally Bishop, the lovable AMY by Jack Tippit and ALL STARS by Al Liederman.

Mell Lazarus' MISS PEACH is full of modern, sophisticated children whose hang-ups are universal. They started taking over their classroom long before the activist students began their sit-ins, but Miss Peach as a figure of authority remains firmly in control.

SOMETHING FOR EVERYONE

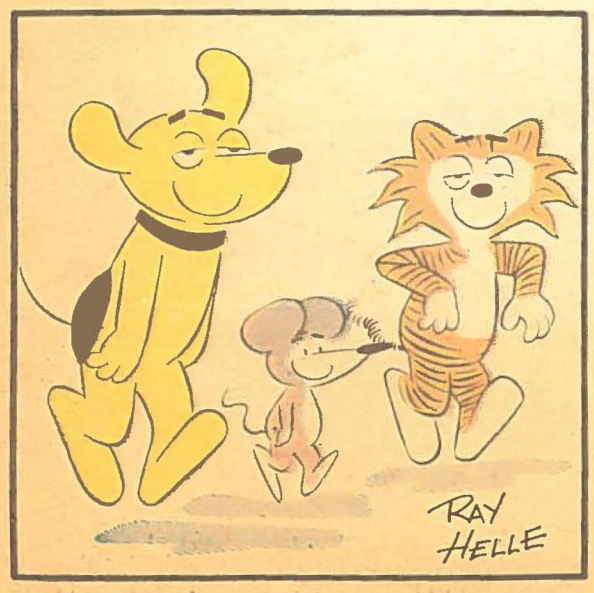
THE TEENAGER also has a solid niche in the comics. Among the most famous are ARCHIE by Bob Montana, PENNY by Harry Haenigsen, PONYTAIL by Lee Holley and EMMY LOU by Marty Links. Features such as Robert Cleveland's CAPPY DICK, with puzzles and games incorporated in its

DENNIS THE MENACE 1951

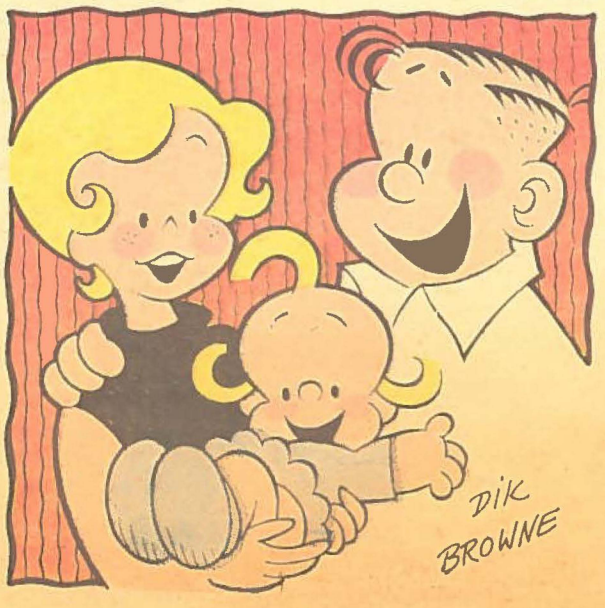


JUDGE PARKER 1951

THE FLIBBERTYS 1954

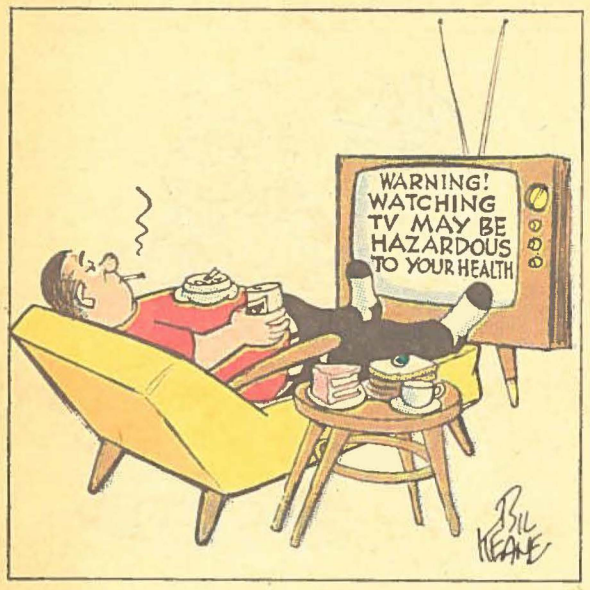


HI AND LOIS 1954

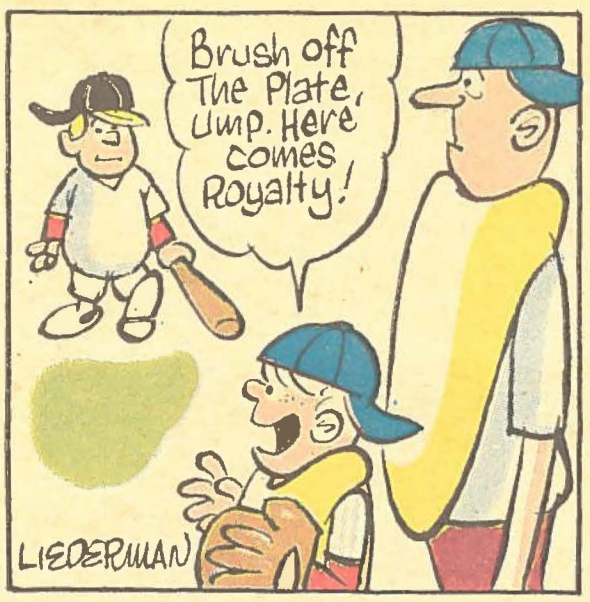


MARMADUKE 1954

CHANNEL CHUCKLES 1954

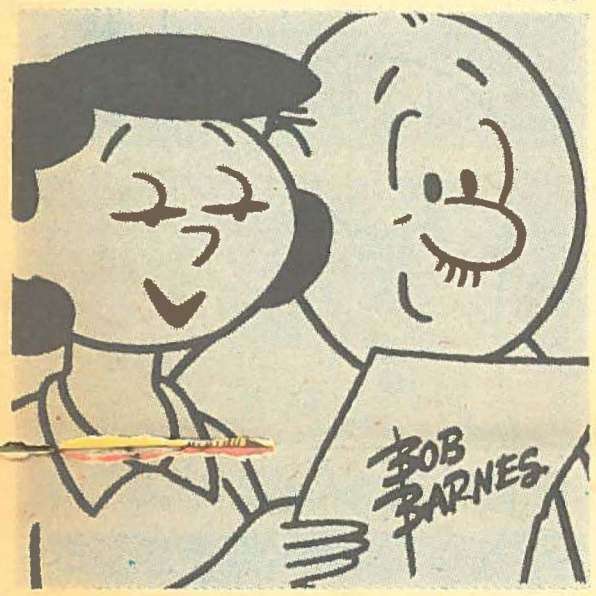


ALL STARS 1955

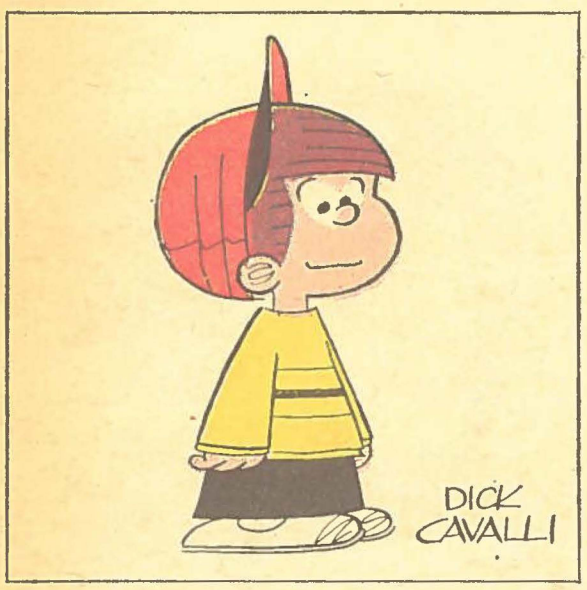


LOLLY 1955

THE BETTER HALF 1956



WINTHROP 1956



format, help make the Sunday comics an all-family section.

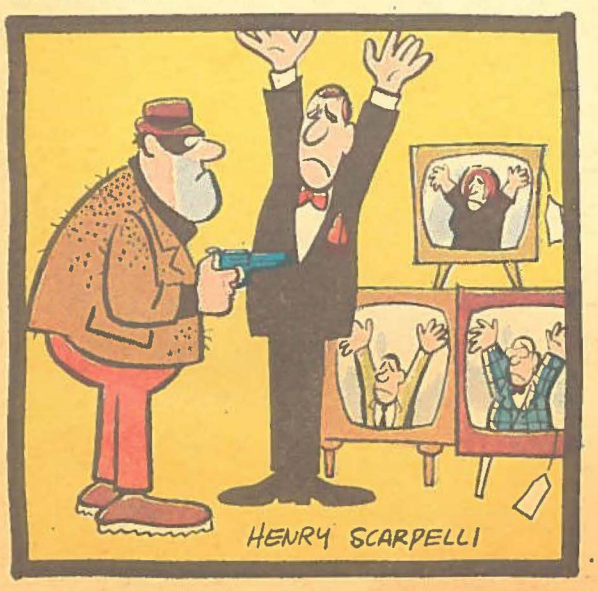
With millions of animal-loving Americans, no medium would dare neglect our dumb friends — only in the comics they are not so dumb. In many instances they talk, or at least think in balloons, and if they don't talk, they laugh, cry, frown, and generally react emotionally as humans do. From BUSTER BROWN's immortal Tige to Charlie Brown's Snoopy, from KRAZY KAT to Kenneth Montone's KIWI and Ray Helle's THE FLIBBERTYS, animals have delighted every generation of newspaper readers.

In comic strips the women come from all kinds of backgrounds. Leonard Starr uses the theatrical world for his ON STAGE, leaving himself room for a much larger canvas on which to present his beautifully drawn dramas by having his heroine, Mary Perkins, married to a globe-trotting reporter. Dale Messick uses the newspaper world for her glamorous BRENDA STARR, and Max Van Bibber's WINNIE WINKLE, created in 1920 by Martin Branner, is the chic head of a fashion business. Robert Lubbers casts his ROBIN MALONE as a female tycoon, while Pete Hansen prefers LOLLY as the more traditional sexy stenographer.

THE SECOND WORLD WAR was a great incubator of comics artists. Mort Walker's BEETLE BAILEY was born when the cartoonist was a rifleman in an infantry company. Beetle started out in life as a bumbling college boy, Spider. As soon as the overseas cap replaced the porkpie, Beetle became one of the best-liked characters in cartoon history. PVT. BREGER, a popular panel with the military, became the civilian MR. BREGER in a smooth transition after the war.

Al Capp was well aware of the currents in cartooning in the thirties — the continuing popularity of the family strip and the rising adventure strip — but there seemed to be a glaring lack of humor. A trip through the hills of Kentucky gave him his inspiration for LI'L ABNER and soon he had a strip peopled with such unlikely but renowned characters as Pappy and Mammy Yokum, Daisy Mae and the Schmoos.

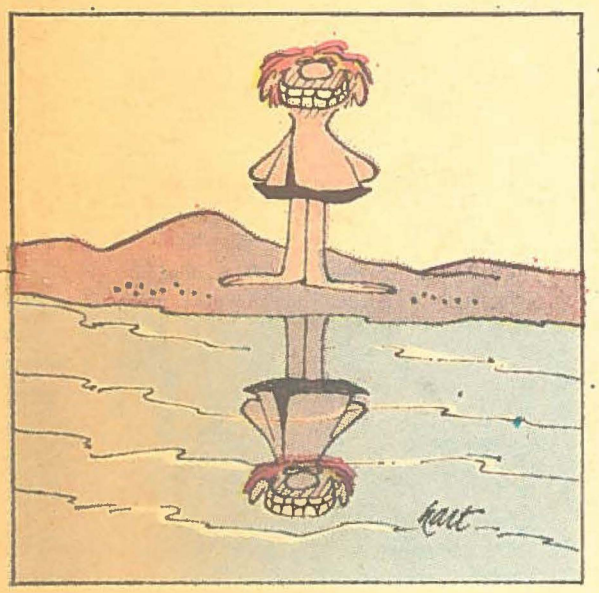
TV TEE HEES 1957



ON STAGE 1957

MISS PEACH 1957

B. C. 1958



RICK O'SHAY 1958

MR. MUM 1958

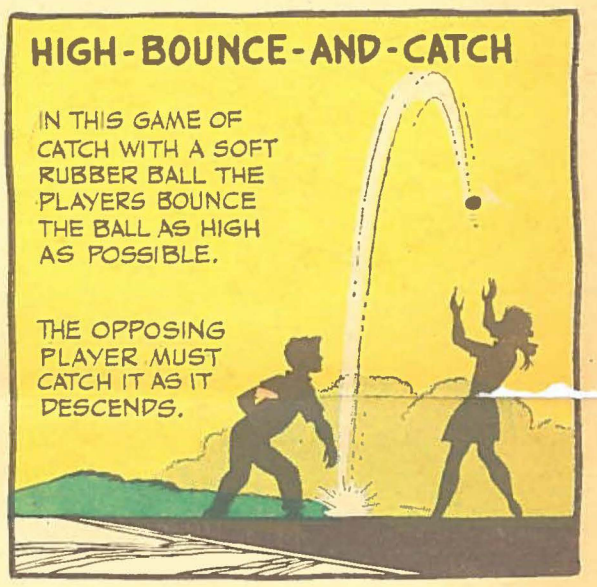
REVIVAL OF AN EARLIER FORMAT

THE SINGLE PANEL is one of the oldest forms of newspaper comic art. For a while it was abandoned in favor of the strip, but its popularity came back strong with the introduction of Ed Reed's OFF THE RECORD and Fred Neher's LIFE'S LIKE THAT. THE BETTER HALF by Bob Barnes packs a hilarious gag-a-day into one panel, and Brad Anderson gets his Great Dane, MARMADUKE, into the small space with professional ease. John Holm covers the whole outdoors in WOODY'S WORLD and Dale McFeatters pokes an elbow into the ribs of the business world in his panel, STRICTLY BUSINESS. Irving Phillips has turned out some fourteen plays, four movies and one hundred fifty TV shows and perhaps he was wearied by all those words, for the bewildered little man he created in THE STRANGE WORLD OF MR. MUM has never been given a word to say.

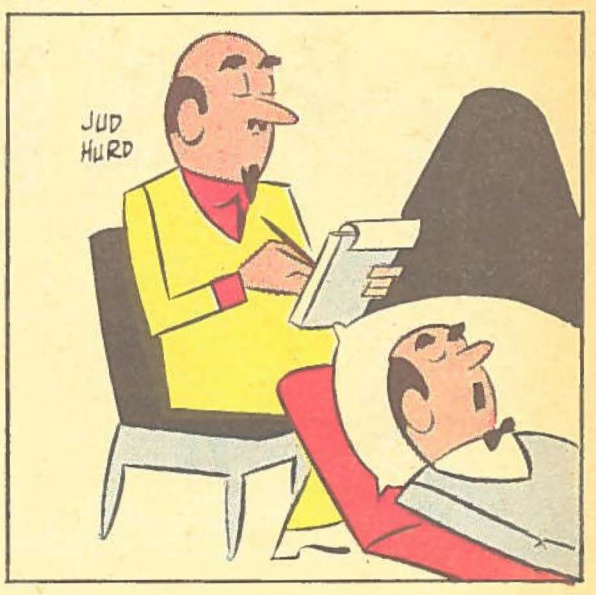
The advent of television has been celebrated by such features as TV TEE HEES by Henry Scarpelli and CHANNEL CHUCKLES by Bill Keane, and the stock market is explained in simple terms in TICKER TOONS by Jud Hurd, who also created the medical panel, HEALTH CAPSULES.

Another format is found in STILL LIFE, created by Jerry Robinson. There are no human or animal characters, only inanimate objects commenting sharply on the idiosyncrasies of life. Robinson also does FLUBS & FLUFFS, illustrating malapropisms sent to him by students and teachers.

CAPPY DICK 1958


HIGH-BOUNCE-AND-CATCH
IN THIS GAME OF CATCH WITH A SOFT RUBBER BALL THE PLAYERS BOUNCE THE BALL AS HIGH AS POSSIBLE.
THE OPPOSING PLAYER MUST CATCH IT AS IT DESCENDS.

TICKER TOONS 1959

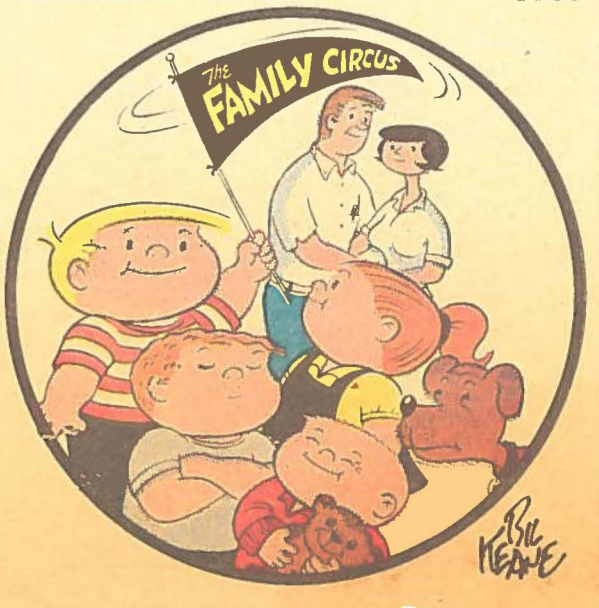


COMICS ARE PACE SETTERS

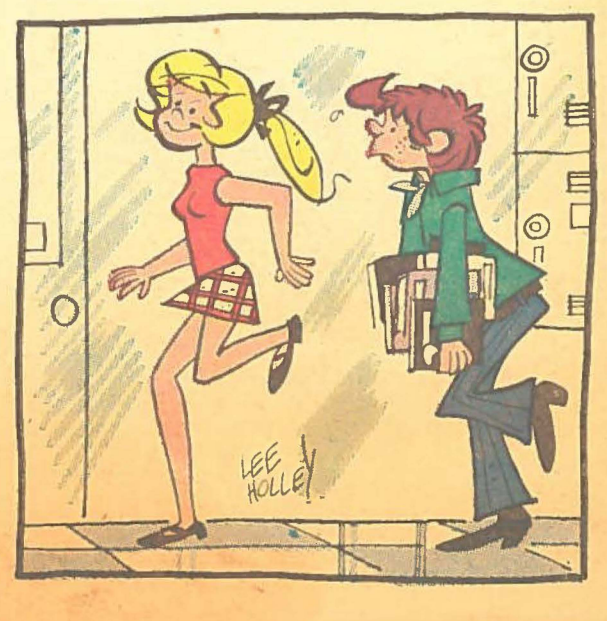
COMICS HAVE ENTERED the mainstream of American life in many ways. The Buster Brown collar is as familiar as the Dagwood sandwich. "Mutt and Jeff" is a popular term for a tall man and a short one seen together, and no one thinks

AMY 1960

THE FAMILY CIRCUS 1960



PONYTAIL 1960

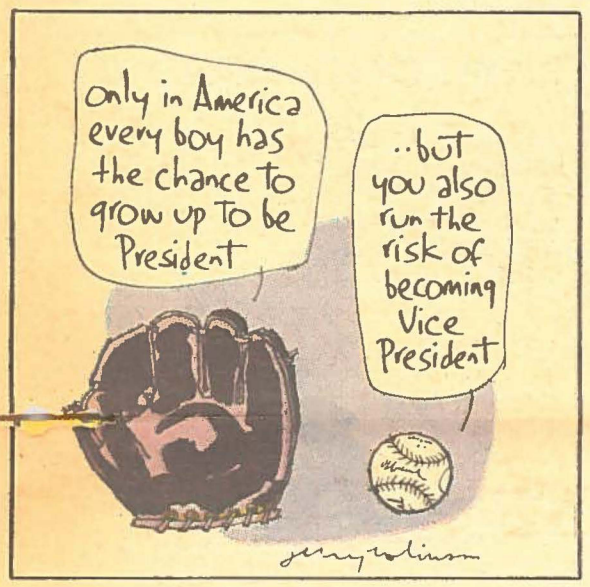


HEALTH CAPSULES 1961

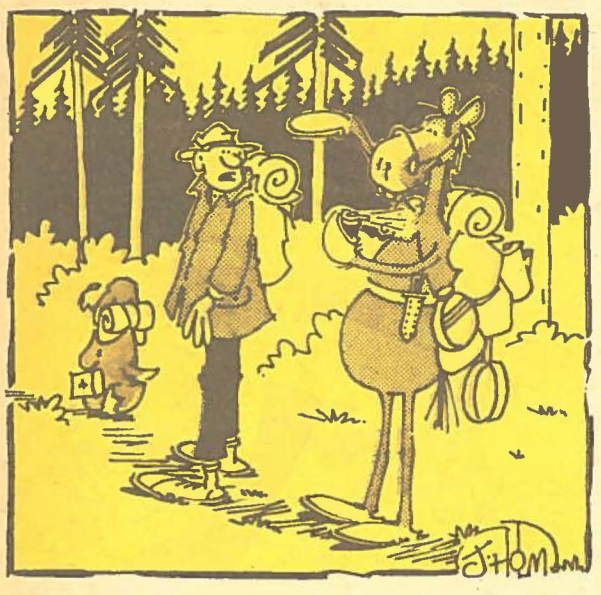
APARTMENT 3-G 1962

SMIDGENS 1962

STILL LIFE 1963



WOODY'S WORLD 1963



of spinach without recalling POPEYE. It was in the latter strip that the words "jeep" and "goon" originated. MUTT AND JEFF contributed "fall guy," "inside stuff" and "get his goat" and Rube Goldberg was responsible for the special meaning of "baloney!" Other words too numerous to mention here have been coined in the comics and become a part of the language.

The comics have not confined themselves to reflecting American life or appealing only to the boom-bang school of reader interest. Walt Kelly's POGO was the first of the modern strips to gain a wide audience among the sophisticated for its continuing satirization of the social revolutions of our time.

Johnny Hart's B.C., with its cavemen characters, has had tremendous success in telling it like it is for the "now generation." Campus fan clubs have sprung up across the country for both B. C., and Hart's WIZARD OF ID, an irreverent romp through the Middle Ages which is done in collaboration with Brant Parker, as proof that the generation gap is being bridged in comics.

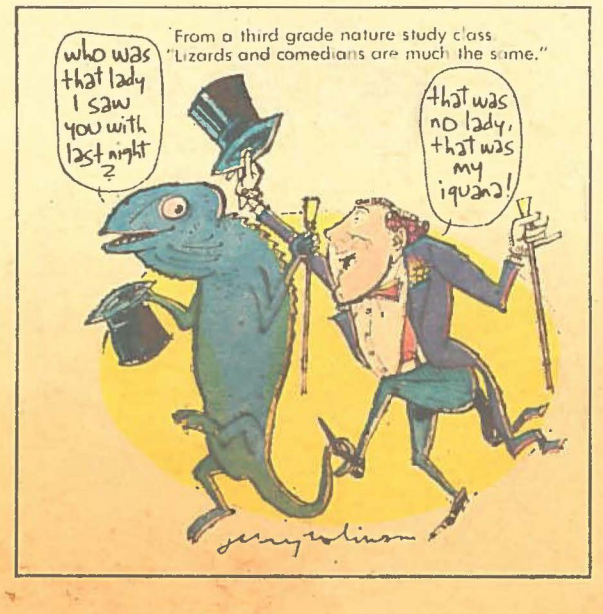
INVOLVEMENT AND REALISM

SUCH FEATURES as *the small society*, a lower-case spoof of the current scene by Morrie Brickman; EEK & MEEK by Howie Schneider, in which mice give us a keener insight into human foibles, and human virtues; and SMIDGENS by Robert Cordray – all products of the 1960's – are evidence that the comics are aware, concerned, and involved in today's world.

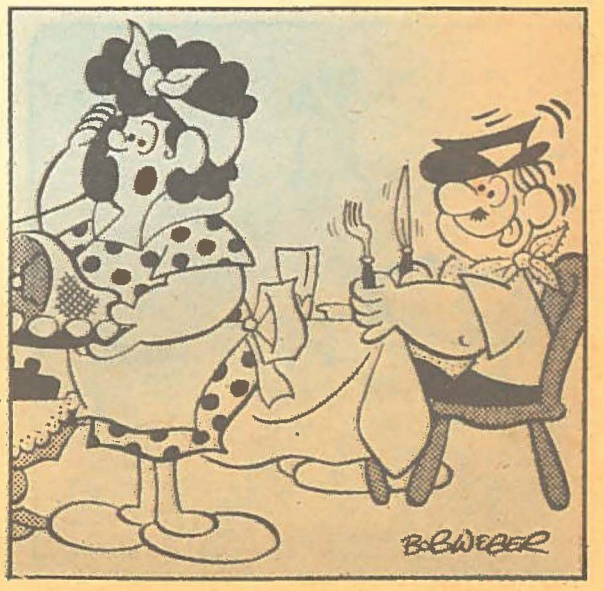
This involvement is shown in the integrated comics now achieving wide distribution: WEE PALS, created by black cartoonist Morrie Turner; DATELINE: DANGER! written by John Saunders (Allen Saunders' son) and drawn by Alden McWilliams; and the new FRIDAY FOSTER.

WIZARD OF ID 1964

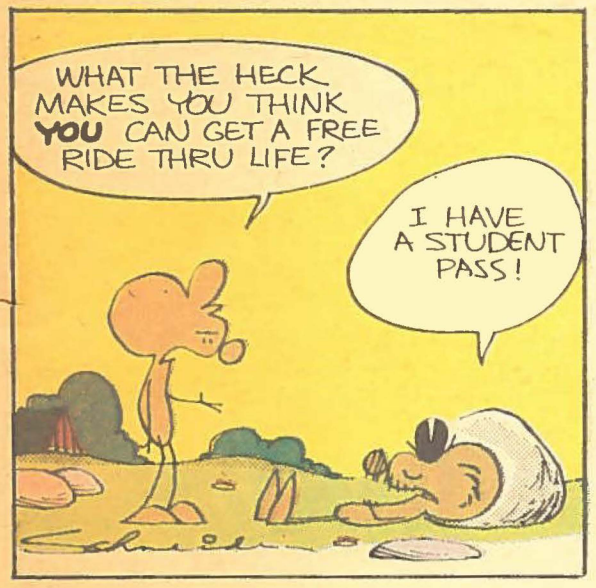
FLUBS & FLUFFS 1964


From a third grade nature study class "Lizards and comedians are much the same."
who was that lady I saw you with last night?
that was no lady, that was my iguana!

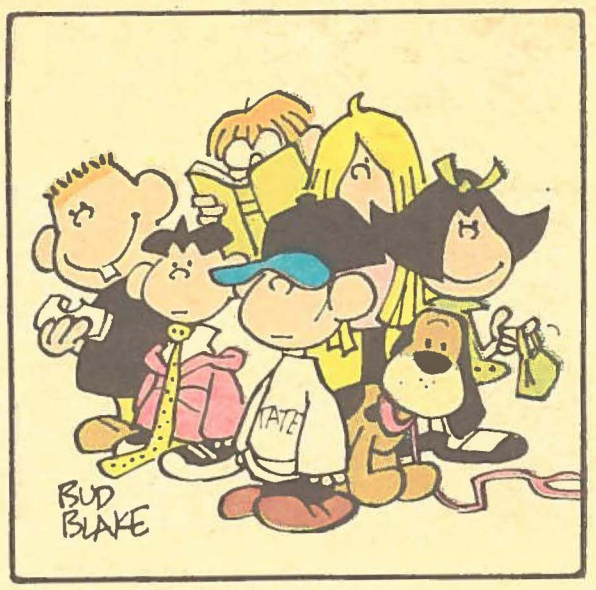
MOOSE 1965



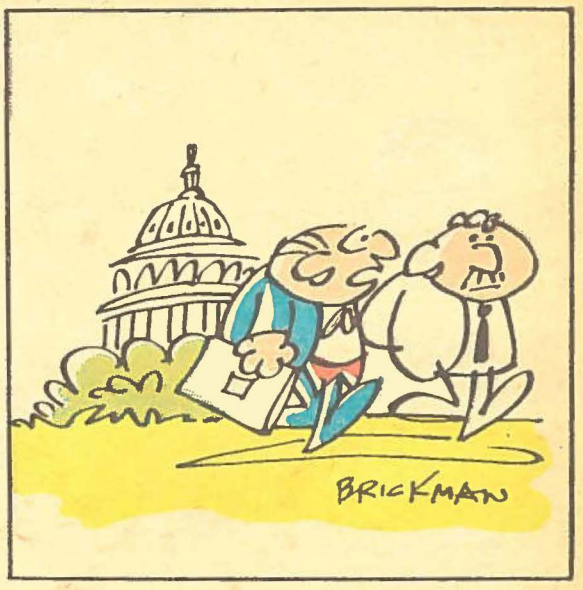
EEK & MEEK 1965



TIGER 1965



THE SMALL SOCIETY 1966



Some of the long-established features are now either using blacks in sympathetic parts or upgrading existing characters, such as Lothar in MANDRAKE THE MAGICIAN. As written by Lee Falk and drawn by Fred Fredericks, Lothar is no longer the savage in the leopard skin, but a civilized, educated, black prince, who lives with Mandrake as a friend, not a servant. Even Falk's PHANTOM, drawn by Sy Barry, which has its locale in Africa, is now using blacks as officers in the Jungle Patrol.

AS COUNTERPOISE to the trend toward involvement and realism, the comics reader still likes a touch of fantasy and pure humor, as shown by two of the newer features by well-established cartoonists. BONER'S ARK by Mort Walker, already famous for BEETLE BAILEY and HI AND LOIS, is about an ark whose captain made his first "boner" by taking aboard only one of each species of animal. Walker signs the strip with his first name, Addison. Hank Ketcham, the creator of DENNIS THE MENACE, has drawn upon his Navy experience to produce a new character, HALF HITCH, a sailor whose ability to talk himself out of trouble is exceeded only by his ability to get into it.

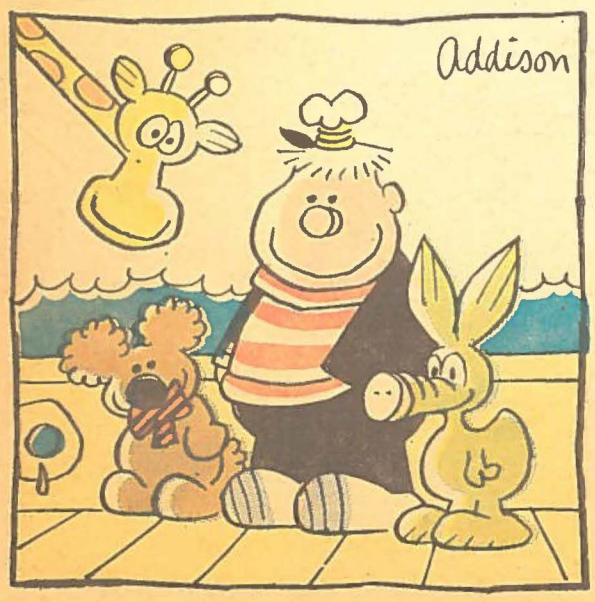
Keeping pace with the times, the Western strip has a surprising new look. Charles Flanders' classic THE LONE RANGER and Stan Lynde's RICK O'SHAY are still going strong, but the newer RED EYE and TUMBLEWEEDS poke fun indiscriminately at the redskin, the white man, the faithful horse, the cavalry and all the other sacred cows of the cow country.

AT PRESENT, nearly 500 cartoonists are at work, producing the many different comic strips which are enjoyed every day by over one hundred million Americans. To this vast audience the artists bring their distinctive messages, rounding out and frequently highlighting the enjoyment of reading a newspaper.

ROBIN MALONE 1967

KIWI 1968

BONER'S ARK 1968



DATELINE: DANGER! 1968

HALF HITCH 1970

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